### Design and Technical Theatre

<table>
<thead>
<tr>
<th>Course</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Scene Painting</td>
<td>T/TH</td>
<td>4:30-5:45pm</td>
<td>Ted Simpson</td>
<td>DR193-04</td>
</tr>
<tr>
<td>Advanced Stage Management</td>
<td>F</td>
<td>10:30-1:00pm</td>
<td>Jo Williams</td>
<td>DR 194-02</td>
</tr>
<tr>
<td>Advanced Lighting Design</td>
<td>M</td>
<td>1:30-4:20pm</td>
<td>Brian Lilienthal</td>
<td>DR 118-01</td>
</tr>
<tr>
<td>Costume Design</td>
<td>T</td>
<td>1:20-4:20pm</td>
<td>Linda Girard</td>
<td>DR 126, FMS 36</td>
</tr>
<tr>
<td>Scene Painting</td>
<td>M/W</td>
<td>4:30-5:45pm</td>
<td>Ted Simpson</td>
<td>DR 29</td>
</tr>
<tr>
<td>Sound Engineering for Theater</td>
<td>M/W</td>
<td>10:30-11:45am</td>
<td>Adam Smith</td>
<td>DR 93-06</td>
</tr>
<tr>
<td>Theatre Technology</td>
<td>M</td>
<td>6:00-9:00pm</td>
<td>John Mulligan</td>
<td>DR 17</td>
</tr>
</tbody>
</table>

### Film and Television Studies

<table>
<thead>
<tr>
<th>Course</th>
<th>Days</th>
<th>Time</th>
<th>Instructors</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Filmmaking</td>
<td></td>
<td></td>
<td>Khary Jones &amp;</td>
<td>DR 93-31, FMS136</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jennifer Burton</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tasha Oren</td>
<td></td>
</tr>
<tr>
<td>Art of the Moving Image</td>
<td>M/W</td>
<td>3:00-4:15pm</td>
<td>Jennifer Burton</td>
<td>DR 93-26, FMS 20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tasha Oren</td>
<td></td>
</tr>
<tr>
<td>Directing for Film</td>
<td>T</td>
<td>1:30-4pm</td>
<td>Jennifer Burton</td>
<td>DR 158-01, FMS136</td>
</tr>
<tr>
<td>TV in the Age of Change</td>
<td>TH</td>
<td>3:30-6:00pm</td>
<td>Tasha Oren</td>
<td>DR 93-07, FMS 51</td>
</tr>
<tr>
<td>Writing the Short Film</td>
<td>T</td>
<td>9:00-11:30am</td>
<td>Khary Jones</td>
<td>DR 47, FMS 32</td>
</tr>
</tbody>
</table>

### Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting 1: Intro to Acting</td>
<td>T/TH</td>
<td>12:00-2:15pm,</td>
<td>Steve Drum</td>
<td>DR 10-02</td>
</tr>
<tr>
<td></td>
<td>T/T</td>
<td>4:30-6:45pm</td>
<td>Reza Mirsajadi</td>
<td>DR 10-03</td>
</tr>
<tr>
<td>Acting 1: Intro to Acting</td>
<td>M/W</td>
<td>9:30-11:45am</td>
<td>Maurice Parent</td>
<td>DR 10-04</td>
</tr>
<tr>
<td>Acting 1: Intro to Acting</td>
<td>M/W</td>
<td>9:30-11:45am</td>
<td>Bárbbara Casseb</td>
<td>DR 10-01</td>
</tr>
<tr>
<td>Acting as Career</td>
<td>T/TH</td>
<td>10:00-11:45am</td>
<td>Sheridan Thomas</td>
<td>DR 111</td>
</tr>
<tr>
<td>Acting Comedic Shakespeare: Getting Stupid with Text</td>
<td>T/TH</td>
<td>1:30-3:15pm</td>
<td>Sheridan Thomas</td>
<td>DR 93-02</td>
</tr>
<tr>
<td>Directing 1</td>
<td>M/W</td>
<td>1:30-3:15pm</td>
<td>Bridget O’Leary</td>
<td>DR 155</td>
</tr>
<tr>
<td>First Year Showcase</td>
<td>T/TH</td>
<td>12:00-1:15pm</td>
<td>Barbara W. Grossman</td>
<td>DR 08-R</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Recitation</td>
<td></td>
</tr>
<tr>
<td>First Year Showcase</td>
<td>T/TH</td>
<td>10:30-11:45am</td>
<td>Barbara W. Grossman &amp; Peter Spearman</td>
<td>DR 08-01</td>
</tr>
<tr>
<td>Intro to Theatre</td>
<td>M/W</td>
<td>12:00-1:15pm</td>
<td>Teri Incampo</td>
<td>DR 07-01</td>
</tr>
<tr>
<td>Intro to Theatre</td>
<td>M/W</td>
<td>10:30-11:45am</td>
<td>Yizhou Huang</td>
<td>DR 07-02</td>
</tr>
</tbody>
</table>
## Theatre History and Performance Studies

<table>
<thead>
<tr>
<th>Course</th>
<th>Days</th>
<th>Time</th>
<th>Instructor(s)</th>
<th>Location(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro to Grad Studies</td>
<td>T, 1:30-4:30pm</td>
<td>Heather Nathans</td>
<td>DR 220</td>
<td></td>
</tr>
<tr>
<td>Intro to Queer Studies</td>
<td>M/W, 10:30-11:45am</td>
<td>Kareem Khubchandani &amp; Harry Hoke</td>
<td>WGSS 73</td>
<td></td>
</tr>
<tr>
<td>Latino Theatre &amp; Film</td>
<td>M/W, 10:30-11:45am</td>
<td>Noe Montez &amp; Stephanie Engel</td>
<td>DR 51, FMS 83, LST 51, AMER 94-07</td>
<td></td>
</tr>
<tr>
<td>Modern and Post Modern Theatre</td>
<td>M/W, 4:30-5:45pm</td>
<td>Noe Montez &amp; Emma Futhey</td>
<td>DR 04</td>
<td></td>
</tr>
<tr>
<td>Performance Ethnography</td>
<td>W, 1:30-4:30pm</td>
<td>Kareem Khubchandani</td>
<td>DR 293-01</td>
<td></td>
</tr>
<tr>
<td>Pocahontas &amp; Other Myths: Performing the Indigenous Americas</td>
<td>M/W, 1:30-2:45pm</td>
<td>Lily Mengesha</td>
<td>DR 93-08</td>
<td></td>
</tr>
<tr>
<td>Sew-cial Activism: Costuming Political Movements from Phrygian Caps to Pussy Hats</td>
<td>TH, 1:30-4:20pm</td>
<td>Kendra Bell &amp; Hanife Schulte</td>
<td>DR 93-05</td>
<td></td>
</tr>
<tr>
<td>The American Musical</td>
<td>M/W, 1:30-2:45pm</td>
<td>Barbara W. Grossman, Javier Luis Hurtado, &amp; Jessica Pearson</td>
<td>DR 33</td>
<td></td>
</tr>
<tr>
<td>Theatre and Visual Studies</td>
<td>M, 1:30-4:30pm</td>
<td>Laurence Senelick</td>
<td>DR 265</td>
<td></td>
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</tbody>
</table>

## Practicums and Production Crews

<table>
<thead>
<tr>
<th>Practicum</th>
<th>Instructor(s)</th>
<th>Location(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Prep Crew</td>
<td>Jo Williams</td>
<td>DR 05</td>
</tr>
<tr>
<td>Production Run Crew</td>
<td>Jo Williams</td>
<td>DR 06</td>
</tr>
<tr>
<td>Practicum in Acting- Violet</td>
<td>Bridget O’Leary</td>
<td>DR 80</td>
</tr>
<tr>
<td>Practicum in Production</td>
<td>Linda Girard</td>
<td>DR 81-01</td>
</tr>
<tr>
<td>Practicum in Production</td>
<td>Brian Lillienthal</td>
<td>DR 81-02</td>
</tr>
<tr>
<td>Practicum in Production</td>
<td>Ted Simpson</td>
<td>DR 81-03</td>
</tr>
<tr>
<td>Practicum in Production</td>
<td>John Mulligan</td>
<td>DR 81-04</td>
</tr>
<tr>
<td>Practicum in Production</td>
<td>Jo Williams</td>
<td>DR 81-05</td>
</tr>
<tr>
<td>Dance Courses</td>
<td>M/W</td>
<td>Daniel McCusker</td>
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<tr>
<td>--------------------------------------------------</td>
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</tr>
<tr>
<td>Ballet I</td>
<td>M/W</td>
<td>Jenny Lustig</td>
</tr>
<tr>
<td>Ballet III</td>
<td>M/W</td>
<td>Renata Celichowska</td>
</tr>
<tr>
<td>Modern II</td>
<td>T/TH</td>
<td>Ruka White</td>
</tr>
<tr>
<td>Modern IV</td>
<td>T/TH</td>
<td>Gretchen Hayden</td>
</tr>
<tr>
<td>Kathak Dance</td>
<td>T/TH</td>
<td>Daniel McCusker</td>
</tr>
<tr>
<td>Tai Chi: An Experience in Time &amp; Tempo</td>
<td>M/W</td>
<td>Jenny Lustig</td>
</tr>
<tr>
<td>Dance Repertory &amp; Performance</td>
<td>T/TH</td>
<td>Rachael Faucil</td>
</tr>
<tr>
<td>Dance Movement and the Creative Process</td>
<td>M</td>
<td>Renata Celichowska</td>
</tr>
<tr>
<td>Dance Performance Practicum</td>
<td>TBA</td>
<td>Renata Celichowska</td>
</tr>
<tr>
<td>Afro-Haitian Dance</td>
<td>T/TH</td>
<td>Nancy Jo Cardillo</td>
</tr>
<tr>
<td>Intro to Dance Therapy</td>
<td>M</td>
<td>Nancy Jo Cardillo</td>
</tr>
<tr>
<td>First Year Dance Ensemble</td>
<td>T/TH</td>
<td>Daniel McCusker</td>
</tr>
<tr>
<td>Creative Dance for Children</td>
<td>T/TH</td>
<td>Renata Celichowska</td>
</tr>
<tr>
<td>Site-Specific Dance</td>
<td>T/TH</td>
<td>Jaclyn Waguespack</td>
</tr>
<tr>
<td>World/Transregional: Colonialism, Decolonization &amp; The Body</td>
<td>T 1:20-4:20 pm</td>
<td>Bo Forbes (visiting artist)</td>
</tr>
<tr>
<td>Hip-Hop Dance: The Culture, Philosophy &amp; Practice of B-Boying, B-Girling, Breakin'</td>
<td>M 6-8:30 pm</td>
<td>Taylor Travassos Lomba</td>
</tr>
<tr>
<td>Studies in Dance Composition</td>
<td>F 9:30 - 12 pm (+ rehearsal)</td>
<td>Daniel McCusker</td>
</tr>
<tr>
<td>Advanced Dance Studies Time</td>
<td>TBA</td>
<td>Renata Celichowska/McCusker</td>
</tr>
<tr>
<td>Dance Research Project</td>
<td>F 12-1:15pm</td>
<td>Renata Celichowska/McCusker</td>
</tr>
</tbody>
</table>
COURSE REGISTRATION DATES

Monday, April 9
Grad students and post bacs

Tuesday, April 10
All engineering students, including study abroad engineering students.

Wednesday, April 11
Liberal Arts current seniors, current juniors, NEC and BFA/BA combined degree students, study abroad students, and SMFA diploma students

Tuesday, April 17
Liberal Arts current sophomores

Wednesday, April 18
Liberal Arts current first-years

Registration stays open until 5:00 pm April 20th and reopens June 4th
Advanced Scene Painting
T/TH, 4:30-5:45pm
Ted Simpson
DR193-04

Study and practice of the techniques of scene painting and surface treatment applicable to the execution of theatrical designs.

Department consent required. Lab fee $300.

Advanced Stage Management
F, 10:30-1:00pm
Jo Williams
DR 194-02

Continuation of Stage Management class. The study and analysis of the production of a play from the point of view of the stage manager, from auditions through the close of the show. Individual preparation of a complete stage manager’s prompt script for one play with emphasis on critical and analytical thinking, problem solving, strong written and oral communication skills.

Department consent required.

Advanced Lighting Design
M, 1:30-4:20pm
Brian Lilienthal
DR 118 -01

Continuation of Lighting Design I. Further exploration of lighting technology and design aesthetics for more complex productions such as multi-set shows, musicals, and dance. Use of computer programs for planning and communicating design ideas.

Lab fee $250

Costume Design
T, 1:20-4:20pm
Linda Girard
DR 126/FMS 36

Development of the skills of script analysis, rendering, and process for the design of costumes.

Lab fee $250
Scene Painting
M/W, 4:30-5:45pm
Ted Simpson
DR 29

Study and practice of the techniques of scene painting and surface treatment applicable to the execution of theatrical designs.

Sound Engineering for Theater
M/W
10:30-11:45am
Adam Smith
DR 93 -06

The course will present an introduction to audio engineering. From the basics of acoustics to the implementation of an audio system, its components, and uses in a live production field. The course will be a combination of class work and practical learning.

Lab Fee $250

Theatre Technology
M, 6:00-9:00pm
John Mulligan
DR 17

The tools, materials, techniques and methods of mounting a theatrical production. Emphasis on scenery construction including basic carpentry, painting, and rigging techniques. Required lab hours to be arranged. No prerequisite.

Lab fee $250
Advanced Filmmaking
By Arrangement
Khary Jones & Jennifer Burton
DR 93-31, FMS 138

Production of an original piece of work— including but not limited to a short narrative film, a short documentary, an experimental piece, or a screenplay in preparation for the capstone project.

Prerequisite FMS 31, Film and Media Production II OR Permission of the instructor.

Art of the Moving Image
M/W, 3:00-4:15pm
Tasha Oren
DR 93-26, FMS 20, IVLS 51

Exploration of cinema’s basic aesthetic characteristics: its stylistic features, such as editing, cinematography, and sound, as well as its major narrative and on-narrative forms. Screenings include a variety of films from the US and abroad that exemplify cinemas’ myriad forms and styles: mainstream and avant-garde, fiction and non-fiction, narrative and non-narrative, black-and-white and color, silent and sound. Discussion of the extent to which cinema’s aesthetic features are shared by television and interactive media such as video games, as well as what is artistically distinctive about these newer moving image media.

Directing for Film
T, 1:30-4pm
Jennifer Burton
DR 158-01, FMS 136

Advanced exploration of the art of the film director from both a critical and artistic perspective. Through focused study of films and writings by diverse narrative film directors, students will develop deeper understanding of how directors use film techniques to shape a story. Through practice-based exercises and workshops with industry professionals, students will hone directing techniques, including how to work with actors and ways to use the camera, movement, design, lighting, editing, and other film elements for effective story telling.

Prerequisite: FMS 30, Film and Media Production I, OR permission of instructor.
TV in the Age of Change
TH, 3:30-6:00pm
Tasha Oren
DR 93-07, FMS 51

Television—once a derided form of commercial lowest-common-denominator programming—has ascended to new cultural heights as a critically acclaimed source of long form storytelling. Just as new technologies, platforms and industries threaten TV’s very existence as a cohesive medium, we are enjoying (or are overwhelmed by) “peak TV”: unprecedented numbers of original programs, critical accolades, viewing venues and audience interaction. The course takes up the burgeoning sub-field of “Industry Studies” along with more traditional scholarly approaches to contemporary television to examine how theoretical and analytical engagement with television narrative, genre and form is enhanced (and often complicated) by scholarly studies of the industry in the US and global contexts. This seminar examines television as a technology, an industry, and most importantly, a storytelling medium, to investigate what is “Peak TV”, how we got here, and where we are headed.

Writing the Short Film
T, 9:00-11:30am
Khary Jones
DR 47, FMS 32

An introduction to cinematic storytelling and dramatic construction, which guides student short film ideas from concept to screenplay. The course operates as an immersive workshop in the craft of writing, short, engaging scripts. Screenings and analysis of innovative narrative shorts from around the world supplement weekly script development and insightful roundtable discussion of student work.
**Acting 1: Intro to Acting**

(Four Sections)

M/W, 9:30-11:45am  
Bárbara Casseb  
DR 10-01  

T/TH, 12:00-2:15pm  
Steve Drum  
DR 10-02  

T/T, 4:30-6:45pm  
Reza Mirsajadi  
DR 10-03  

M/W, 9:30-11:45am  
Maurice Parent  
DR 10-04  

A basic course in acting aimed at enhancing self-confidence, oral expression, and creativity. Emphasis on concentration, motivation, and improvisation, and what it means to create a character and speak before an audience. Limit of eighteen students per section. Lab fee $18.

**Acting as Career**

T/TH, 10:00-11:45am  
Sheriden Thomas  
DR 111  

Introduction to self-promotion and the business mindset including auditioning before guest directors and casting directors and working with cold readings, monologues, and commercial copy. Preparation for graduate school acting programs. Topics include career development and building professional relationships.

Prerequisite: Sophomore standing and permission of instructor. Completion of a Tufts acting class, especially Acting Shakespeare or Acting Comedic Shakespeare, strongly recommended.

**Acting Comedic Shakespeare: Getting Stupid with Text NEW!**

T/TH, 1:30-3:15p  
Sheriden Thomas  
DR 93-02  

Focusing on how to find games within Shakespeare’s texts while honoring the story on the page, actors will work scenes and monologues and possibly group scenes like the mechanicals from Midsummer Nights Dream.

This course is best suited for actors who have taken Physical Comedy or Character Mask, although any interested in comedic texts are welcome. No prerequisite.
Directing 1  
M/W, 1:30-3:15pm  
Bridget O’Leary  
DR 155

Introduction to all aspects of translating a play from script to stage. Play analysis and interpretation, director’s concepts, visual composition, improvisational metaphors, and the history and theories of directing. Lectures/demonstration, writing assignments, exercises and scenes.

Pre-requisite: DR 2, 3, 4, 8, or 12, or permission of instructor.

First Year Showcase  
T/TH, 10:30-11:45am  
Barbara W. Grossman  
Peter Spearman  
DR 08-01

T/TH, 12:00-1:15pm  
Barbara W. Grossman  
DR 08-R (Recitation)

Introduces first-year students to the production program in the Department of Drama and Dance with a strong emphasis on developing both the creative and the collaborative aspects of performance. Students present a fully-staged performance and work as designers, directors, stage managers, dramaturges, and crew.

Lab fee $20

Intro to Theatre  
(Two Sections)  
M/W, 12:00-1:15pm  
Teri Incampo  
DR 07-01

M/W, 10:30-11:45am  
Yizhou Huang  
DR 07-02

Thornton Wilder called theatre “the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being”. By introducing the student to theatre as a socially expressive art form, this course illuminates aspects of history and human relations through interdisciplinary study. Students of all backgrounds are encouraged to apply their knowledge and experiences to class discussion as we explore the process and place of theatre in societies of the past and present. Introduction to Theatre provides the student of any background with an opportunity to intermix their own interests with both the performing arts and cultural studies.
Public Speaking
(Two Sections)

M/W, 1:30-2:45pm
Deborah Cooney
DR 27-01

M/W, 3:00-4:15pm
Deborah Cooney
DR 27-02

Introductory course exploring the fundamentals of clear, confident, and effective communication in one-on-one and group settings. Development of tension management skills, good breathing habits, awareness of body language, and the ability to engage an audience through a series of practical exercises. Specific goal work focuses on tone, variety of pitch, rate, volume, and articulation. Satisfies the Humanities requirement.
**Intro to Grad Studies**
T, 1:30-4:30pm  
Heather Nathans  
DR 220

A survey of major published reference sources forming the foundation of theatre history and an introduction to the use of primary documents in theatre research. Both access technique and scholarly application are demonstrated by use of libraries such as the Harvard Theatre Collection.

Department Consent Required

**Intro to Queer Studies**
M/W, 10:30-11:45am  
Kareem Khubchandani  
Harry Hoke  
WGSS 73

Introduction to the interdisciplinary field of queer studies through an examination of key texts and practices. Course will interrogate notions of normality; binary systems of sex, gender, and sexuality; and cultural representations of personhood, citizenship and family. It will examine the application of queer theory in fields such as economics, anthropology, literature, cultural studies, and film studies. Of particular concern will be ways gender and sexuality intersect with race, ethnicity, nationality, and class.

**Latino Theatre & Film**
M/W, 10:30-11:45am  
Noe Montez  
Stephanie Engel  
DR 51, FMS 83, LST 51, AMER 94-07

An introduction to Latino theatre, film, and performance as a potent creative and political force in the United States. Representative works by Latino playwrights, performance artists, and filmmakers will be discussed in light of issues such as labor and immigration, gender and sexuality, generation gaps in Latino culture, hybridized identities, interculturalism, and the United States' relationship with Latin American nations.

May be taken at the 100 level with consent.
Modern and Post Modern Theatre  
M/W, 4:30-5:45pm  
Noe Montez  
Emma Futhey  
DR 04

This discussion-based course examines dramatic literature and its theatrical performance from the explosion of "isms" at the beginning of the twentieth century, through the innovations heralding the beginning of the twenty-first. Modern societies and ways of thinking have undergone radical transformations during this period, as have dramatic and theatrical expression. We will journey through this era of change through the close examination of approximately twenty plays, related critical readings, films of plays, class presentations, and lively discussions.

May be taken before or after DR 02 and/or DR 03.

Performance Ethnography NEW!  
W, 1:30-4:30pm  
Kareem Khubchandani  
DR 293-01

Performance ethnography is a critical research method that takes seriously the role of the body in a central tool in ethically encountering others, and can also function as interpretive tool to translate research back into the world. Centering the body also means considering the ways the body is read in terms of race, class, gender, sexuality, nationality, and how those differences elicit particular kinds of data. Taking fieldwork as performance, this method also considers the contingency, context and aesthetics of interactions in the field and of quotidian life. In this class, students will learn of the emergence of performance ethnography; consider the ethics of ethnographic research; try on fieldwork, participant observation, interview, oral history; and explore ethnographies that center performance as method and object of analysis. Participants will locate a field site in the area to focus their study, and will produce both a final essay and performance based on their fieldwork.

Pocahontas & Other Myths: Performing the Indigenous Americas NEW!  
M/W, 1:30-2:45pm  
Lily Mengesha  
DR 93-08

This course will address both the realities and myths of Native representations through an exploration of contemporary Indigenous theater and performance in the Americas. The selection of works offer a rejoinder to legacies of misrepresentations by looking to creative re-imaginings of historical moments and figures, such as Pocahontas. This course includes performance-based, creative, and written assignments.
Sew-cial Activism: Costuming Political Movements from Phrygian Caps to Pussy Hats
TH, 1:30-4:20pm
Kendra Bell
Hanife Schulte
DR 93-05

This course will investigate and discuss the role of costume in political activism, both historically and currently. For the first half of the semester, we will be defining costume and looking critically at its role in major political movements, like the use of pussy hats by the 2017 Women’s March and Kong Ning’s 2014 Smog Mask Wedding Dress. In the second half of the semester, we will conceptualize and create politically motivated costume projects based on individual’s concentrations. While sewing experience may be helpful it is not necessary. As we go through the semester, we will look at a variety of costume expressions that involve all types of media. Creativity and conscience are all that is required for this course.

The American Musical
M/W, 1:30-2:45pm
Barbara W. Grossman
Javier Luis Hurtado
Jessica Pearson
DR 33

An introduction to a vibrant art form, this course will explore the American musical in all its variety and vitality. We will focus on outstanding productions and the composers, lyricists, librettists, directors, designers, choreographers, performers, and producers who created them. Using films, images, and sound recordings (original cast and revivals), we will consider the musical as a reflection of American popular culture: the expression of fantasy and nostalgia, sentimentality and chauvinism, racism and sexism, social protest and enduring optimism. We will examine the tension between the art of creating musicals and the business of entertainment, between artistic achievement and commercial success. Performance opportunities possible but not required.

May be taken at 100-level for graduate credit with consent. No prerequisite.

Theatre and Visual Studies
M, 1:30-4:30pm
Laurence Senelick
Jessica Pearson
DR 265

The use of images as documents in theatre history. Theories of iconography, types of document (e.g., portraits, genre, paintings, scene and costume designs), media (e.g., engravings, photographs) and formats. Students are expected to develop a hands-on ability to recognize and analyze such imagery.

Consent required for Undergraduates and students from other Universities
PRACTICUMS AND PRODUCTION CREWS

Production Prep Crew
Jo Williams
DR 05

Production Run Crew
Jo Williams
DR 06

Practicum in Acting - Violet
Bridget O’Leary
DR 80

Practicum in Production
Linda Girard
DR 81-01

Practicum in Production
Brian Lillienthal
DR 81-02

Practicum in Production
Ted Simpson
DR 81-03

Practicum in Production
John Mulligan
DR 81-04

Practicum in Production
Jo Williams
DR 81-05
DANCE

Ballet I-IV

Ballet I
M/W 9:00-10:15 am
Daniel McCusker
DNC 12.01

Ballet III
M/W 10:30-11:45 am
Jenny Lustig
DNC 14.01

All Ballet courses include level appropriate practice of traditional barre and center work, and creative applications of ballet movement vocabulary in varied compositional assignments. All levels include short reading, viewing and written assignments that focus on ballet history, aesthetics, physical practice, and contemporary trends in the genre.

Beginning level open to all with no prerequisites. At least 1 to 2 years experience for Ballet III and IV recommended. Ballet IV may be repeated.

Modern I-IV

Modern II
T/Th 12:00-1:15 pm
Renata Celichowska
DNC 22-01

Modern IV
T/Th 9:00-10:15 am
Ruka White
DNC 24-01

Modern courses focus on introducing and refining technical forms and concepts of modern dance, including principles of weight, momentum, rhythmic precision, musicality, partnering, dynamic variation, movement combinations, and improvisation and creative process. No previous dance experience is required for Modern I. Upper level Modern courses are appropriate for those with substantial dance training in modern and/or ballet. Assignments include creative work, short viewing, reading and written work.

Modern IV may be repeated. Fulfills arts distribution.

Kathak Dance

T/Th 1:30-2:45 pm
Gretchen Hayden
DNC 46-01

Introduction to classical dance of North India. Basic footwork patterns, technique, spins, rhythms, and abhinaya (story-telling). Enhanced by wearing dance bells (ghungroo) around the ankles. Cultural context and historical background interwoven. For complete novices and those with some experience.
Tai Chi: An Experience in Time & Tempo
M/W 3:00-4:15 pm
Sheriden Thomas
DNC 49-01

Using the Tai Ji Quan and Yi Jin Jing exercises as practiced by Master Ham-King Koo’s Society of Nanlaoshu in NYC, students will experience the power of slowing down for expressive impact and health. The work in class imparts the first chapter of the Tai Ji Quan form embodied and worked at varied speeds for a greater experience of time and the expressive reality of tempo, needed in every performance art form. Exposure to Lao Tzu and I Ching texts will be part of the conversation.

Dance Repertory and Performance
T/Th 10:30-11:45 am
Jaclyn Waguespack
DNC 62-01

Utilize processes of modern, post-modern dance and dance improvisation to generate and explore new combinations of movement, assembled by the instructor and culminating in public performances of one or more dances. This course is designed for students with significant experience in modern dance, ballet and/or contemporary dance, and for students who want to explore that movement vocabulary. Readings, process journal, performance.

May be repeated.

Dance Movement and Creative Process
M 1:30-4:00 pm
Renata Celichowska
DNC 71-01

Explore the relationship between movement, the creative process and improvisation. The course emphasizes individual and group movement skills, including basic contact improvisation. Students learn how to exchange weight and safely share physical contact. For students of all levels, classes begin with a non-technical warm-up, followed by guided movement assignments. Includes diverse video viewings, readings, discussion and short written assignments.

No prerequisite.

Dance Performance Practicum
Renata Celichowska
DNC 91-02

Designed for students participating as performers in Senior Dance Minor capstone projects and/or other Dance Program performance projects.

Pass/Fail option only. Prerequisites: Approval of Instructor.
Afro-Haitian Dance
T/Th, 3:00-4:15pm
Jenny Oliver (Visiting Artist)
DNC 91-06

This introductory course focuses on the physical practice and cultural understanding of several Haitian Folkloric Dance forms, including Yanvalou, Congo, Ibo, Parigol, and Rara. Course work includes short viewings, readings, and written assignments.

No dance experience required.

Intro to Dance Therapy
M, 3:00-5:30 pm
Nancy Jo Cardillo (Visiting Artist)
DNC 91-08, DNC 193

This course offers experiences in basic theory and concepts of movement therapy as it relates to working in a variety of settings with different populations.

First Year Dance Ensemble
T/TH, 4:30-5:45 pm
Daniel McCusker
DNC 91-10

Explore innovative methods of making new movement material while collaborating with other first-year colleagues. Facilitated by faculty, dancers create original dance works that culminate in public performances. This is a class for students with experience in modern, ballet and/or contemporary dance, who are interested in using their skills in new and challenging ways. Includes readings, viewings and process journal writing, and final performances.

Creative Dance for Children
T/TH, 1:30-2:45 pm
Renata Celichowska
DNC 91-11, CD 178

Classroom experience focuses on dance and movement as an educational tool with emphasis on application in early childhood education and K-12 public school settings. Explores the creative potential of the body/mind connection in education. The course includes classroom observation with children ages 3-8 years and practice teaching with peers.
Site-Specific Dance  NEW!
T/TH, 12:00-1:15 pm  
Jacklyn Waguespack  
DNC 91-12

A new course designed for any student interested in creating dance in response to a particular space, place or site. Participants will inhabit and explore, through the use of movement and dance, a wide range of urban and natural environments. Readings, viewings and discussions will examine conceptual approaches to making site-specific dance. Development of movement ideas, composition as well as performance skills will be explored. Work culminates in end of semester, site-inspired public performance event. Open to all. No dance experience necessary.

World/Transregional: Colonialism, Decolonization, & The Body
T, 3:00-5:50 pm  
Bo Forbes (Visiting Artist)  
Kris Manjapra  
DNC 91-13

This interdisciplinary course explores comparative histories of colonialism, race, gender and sexuality as they converge on bodies and embodiments. We also study the historical role of embodiment in decolonizing practices and social transformation. Our study connects the humanities, science and technology studies, gender and sexuality studies, dance and performance studies, public health, and medical sciences. Case studies drawn from the Americas, Africa, Asia, Europe, and Oceania.

Hip-Hop Dance: The Culture, Philosphy, & Practice of B-Boying, B-Girling, Breakin’
M, 6:00-8:30 pm  
Taylor Travasso Lomba  
DNC 91-14, EXP12-F

Why did hip-hop dance emerge, and what is its intellectual significance? What are the key elements of hip-hop's aesthetic? We delve into these questions through readings, videos, and other media. But most importantly, we will learn by physically practicing hip-hop's original dance - bboying/bgirling ("break dancing").

Studies in Dance Composition
F, 9:30 am - 12:00 pm (+ rehearsal, tba)  
Daniel McCusker  
DNC 117-01

Designed to support advanced choreographic work, the course includes a weekly group meeting and additional independent studio time. Students complete two/three projects and perform in 2-3 projects by other participants. Individualized reading, viewing and written work is assigned based on project content. Culminates in a performance organized by the participants.

Prerequisite: DNC 71 or approval of instructor. May be repeated.
Advanced Dance Studies
TBA
Renata Celichowska
Daniel McCusker
DNC 191

Guided independent work on research papers and advanced graduate and undergraduate special topics courses.

Prerequisites: Approval of Instructor. May be repeated.

Dance Research Project
F, 12:00-1:15 pm
Renata Celichowska
Daniel McCusker

Guided independent work on research papers, senior written and/or choreographic projects.

Prerequisites: Approval of Instructor. May be repeated.